Moral of the Golden Ciborium.

BY ELEANOR C. DONELLY.

Once in the dark and troubled days
When France was filled with woe,
And sacrilegious hands, blood-stained,
The holiest of spots profaned,
And laid the altars low;
A saintly cure, full of fear,
His trembling taper lit,
And drew the Sacred Host divine
(Alone at midnight) from Its shrine
Where angels worshipped It.
And in a glass ciborium,
An humble crystal vase,
With reverential hands concealed
The Hidden God; then safely sealed
The fragile resting-place.
Deep in a dark sequestered nook
Behind the chapel gray,
The holy priest, in grief profound,
Buried the Treasure in the ground.
And went, in tears, away.
The days rolled on: and with them fled
The clouds of sin and sorrow;
On desecrated altars shone
The light of Peace; a rosyt dawn
Bespoke a bright to-morrow.
Then stole the humble cure forth,
With heaven in his eyes,
And, where the grass grew thick and tall,
Concealed behind the old church wall,
He sought his buried Prize.
With eager, trembling hands he casts
The precious earth about;
The joyous tears run down his face—
He stoops above the holy place—
And draws the Treasure out.
Oh! moving miracle of love!
(Praise to the Holy Ghost!)-
The glass ciborium of old
Is changed to one of shining gold,
And blood-red is the Host!
The living touch of Christ's pure Flesh
Hath wrought this marvel strange!
Oh! come, my soul, and humbly bow
Before thy God, and weep that thou
Hast felt no kindred change.
How oft thy heart hath been a closed
Ciborium wherein reposed
The same Almighty Lord:
Alas! poor thing, as frail and weak
As was that crystal cup antique
That held th' incarnate Word.
And have I carried fire here
Deep in my frozen breast,
Nor felt my garments burn and glow?
—Ah! let it be no longer so,
My sweet, celestial Guest!
Give me a faith so strong and fresh
That at the touch of Thy pure Flesh,
My soul may be transformed;
My heart, no longer cold and numb,
Changed to a fair ciborium
By Thy dear Presence warmed!
And when Thy mighty Hand shall smite
My ashes from the mould,
Ah! may the Sacred Host outshine
From this glad risen heart of mine,
And change its dust to gold!

Terence.

P. Terentius Afer, the most polished if not the wittiest
of the Roman comic dramatists, was originally a slave in
the family of a wealthy senator. His cognomen Afer seems
to designate him as of African origin, as the name of slaves
generally served to recall the tribe or nation to which they
belonged; but the tradition that he was a Carthaginian by
birth rests on insufficient authority. He could not, at all
events, have been a prisoner of war, since he was born and
brought to Rome during the interval between the first and
second Punic wars, when the profoundest peace reigned
between both nations. A more probable hypothesis is that
he was captured as a child from one of the Numidian or
Gaulish tribes, with whose mercenary troops Hamilcar
Barca was engaged in such a desperate struggle immedi­
ately after the first Punic war, and purchased by Roman
slave-dealers in the market of Carthage. His position in
the family of the senator Lucanus was no doubt similar to
that which was always filled by the Greek tutor in the
days of Horace and Juvenal. He must at a very early age
have enjoyed opportunities of improving his natural abili­
ties, as his works show him to have been intimately
familiar with all the niceties, refinements, and elegancies
of the Latin language. His talents soon procured for him
his freedom.
His first essay in the dramatic art was the Andrian, the best known and most interesting of all his comedies. A
rather doubtful story has come down to us, on the authority
of Donatus, in regard to the circumstances accompanying
the representation of this maiden effort. Terence, an un-
known and obscure young man, presented his play to the Curule Aediles—the officers whose duty it was to preside over the amusements of the people. By them he was referred to the experience of Cassius Statius, to whom Cicero assigned the judgment of the authors of Latin comedies, and who was then in the noonday of his popularity and fame. Terence, in humble garb, was introduced to the great poet while at supper, and, placing himself on a low stool at some distance from the great man's table, he began to read. He had finished only a few sentences when Cassius rose up with enthusiasm and invited him to approach and sup with him. Terence readily ran through the rest of the play, winning the unqualified approbation of his hearer. "Like so many other piquant anecdotes of literary men, however, it is probable that this one also must be received "cum grano salis," as the date of the first representation of the Andrian is two years after the death of Cassius.

Talents like those of Terence, a genius able to present all the delicacy of Attic sentiment, with all the purity of which the Latin language was capable, could not long remain in obscurity. He was soon eagerly sought for as a guest and companion by the first families of Rome. The great nobles—the Scipios, Metelli, and others—like the tyrants of Sicily and Greece, and the Italian princes of the fifteenth and sixteenth centuries, had a great taste for literature, and one of their leading cares was to assemble around themselves circles of literary men of whom the host would always naturally be the centre and nucleus.

Six comedies by Terence are still extant, and it is probable that these are all he ever wrote. They belong to the class technically denominated Palliati (i.e., comedies in which the subjects, characters, and costumes were Greek.)

The principal characteristics of his style are its purity and gracefulness. The criticism of Velleiris Partercius, "Per Terentium dulces Latini leporis factice nituerunt," proves that the conversation of his cultured and accomplished friends was not lost upon his correct ear and refined taste. To these habits of good society may also be attributed the leading moral characteristics of his dramas. He never stoops to the vulgarity and indecency of Plautus; he cannot bear loathsome and disgusting vice; he invariably maintains the leading moral characteristics of his dramas. He has a charm thrown around it which is but surpassed by Wycherly or a Congreve. Pictures of Roman manners as they are and not as they should be. Pictures of Roman manners must represent them as corrupt, or they would not be truthful; but frequently a good lesson is elicited from them. So far as comedy can be an instrument of moral teaching, it was so in the hands of Terence, by painting men and manners as they are and not as they should be.

A mystery hangs over the death of Terence, which is supposed to have taken place B. C. 150. It is generally supposed that while voyaging between Asia and Greece, whither he had gone to collect and translate the works of Menander, he was lost at sea. This tradition is confirmed by the following lines of Volesatus:

"Ut Afer sex populo edidit comoedias
Iter bine in Asiam fecit, navim cum semel
Ut Afer sex populo edidit comoedias
Iter bine in Asiam fecit, navim cum semel
Consecedit visus nunquam est. Sic vita vacat."

Carmine and Cochineal.

It was not until the middle of the seventeenth century that a new era was opened to the artist by the manufacture of carmine. Compare one of the masterpieces of Raphael with the head of a newly-executed picture, and mark the difference; you will notice that the former is dull and comparatively dead, whilst the latter is full of life, and has a charm thrown around it which is but surpassed by nature. Sir Joshua Reynolds used carmine freely, even against the advice of his best friends, and that is the reason why his paintings are relished by the true artist only. For you must know that carmine, when used pure and freely, will remain bright only for a very short time before it commences to fade and become evanescent.

Taught by experience, our modern artists do not use carmine in its pure state, but mix it with mineral pigments, thus counteracting its liability to fade without destroying its liveliness. Carmine comes from Cochineal. Cochineal itself is obtained from an insect cited by entomologists Coccus cacti. This cochineal, called sometimes the scarlet grain, has been employed in Asia and the South of
Europe; from the earliest ages, as a coloring material; it is the famous dye kokkos of the Greeks, coccus of the Romans, harnos of the Arabs, coccii of the Italians, thula of the Phoenicians and Jews, the altarnos of the Persians, and the scarlet grain of Poland (Coccus poloniunis, Linn.). In modern time the cochinnila of Mexico is more extensively used than any other.

It was long thought to be a vegetable production or grain, as indeed its name implies. But at length it was ascertained that this valuable dye was an insect, and all others agreeing with it in habit and in properties Linnæus retained under the same name. Hence not only are the Coccus cacti included in the genus but also those already mentioned.

The use of Cochinnila has originated in Mexico. The Spaniards on conquering the country found large fields of nopals, the cactus cactidifer, on which the coccii cacti live. In those fields, called since then nopals, these insects have been tended and reared. They are small and fragile—the male resembling a gnat, with large wings and long antennae, the female with no wings and small antennae. When hatched, both sexes feed greedily for five weeks, when the male appears as a fly and the female, adhering to the plant, lays her eggs, covers them with her body, and dies, her shrunked body serving as a protection for her brood.

For more than a century Spain alone held the market of cochinnile. In 1776 the French Government resolved to introduce the insects into St. Domingo. Thierry de Menonville was therefore dispatched to Mexico by them to secure secretly the insects. Menonville, feigning sickness, was admitted to visit the bushes of Mopalaca. He knew that in this way he could come in contact with some proprietor of nopals. Just so it happened. Having come to Quaxilla, where he knew that cochinnile culture was carried on, he stopped at the village, hoping by chance to be able to observe the management of the plants and insects. Manifesting a great fondness for flowers, he made frequent purchases. While his attendants were gathering bouquets for him in the gardens, he would observe in what manner the plant was cultivated and the insects reared. Asking, one day, for a few branches of nopals for a sale, they were given him, and in this manner he carried off eight branches covered with insects. De Menonville, narrating the matter, said: “My heart beat quickly, for it seemed to me I had the golden fleece but might yet be pursued by the dragon who kept guard over it.”

Through many difficulties the nopals at last reached St. Domingo, and proved sufficient for the planting of nopalries. De Menonville, in his letters, says: “He roved about the deserts and mountains for a year, making and loaning one or two trifling fortunes, and twists and turns he gives it, his keen cutting satire, and freedom of weakness or vulgarity, has never been excelled. As a writer he has achieved a never-dying fame, and as a man he has left us an example of thorough Christian gentleness and love.

Second in the rank of our humorists we must reckon Samuel Clemens, known to all as “Mark Twain.” He was born in Florida, Missouri, and at thirteen was apprenticed to a printer. At the age of sixteen he travelled over the Eastern States, then returned West and became a pilot on the Mississippi. On the appointment of his brother as Secretary of Nevada Territory, Clemens went out with him. “He roved about the deserts and mountains for a year, making and loaning one or two trifling fortunes, and, as far as possible, all insects, except spiders removed, for spiders kill the enemies of the coccus.

What is called sowing of the insects is simply detaching them from the leaves, and collecting them in a bag which is hung upon nopals full of life so as to make a new colony. In the island of Teneriffe, a disease having destroyed all the vines, the inhabitants betook themselves to the culti

 formation of cochinnile plants. Soon all their fields and gardens were converted into vast nopalries, which yield from three to five hundred pounds per acre, the value of which in market would be from two hundred and fifty to five hundred dollars.

The manufacturing of carmine from cochinnile was discovered accidentally by a Franciscan monk about 1645, and a method of preparing it was published by Homberg in 1659. The processes of manufacturing carmine vary in different localities, and both the methods and materials used are kept secret.
Fra Giovann' Agnolo.

The distinguished sculptor whose name heads this article was the son of Michele, who possessed a good farm, near the to the village of Montorsoli. Having shown in youth considerable talent for design, he was apprenticed to learn stone carving by his father to certain masters who were then occupied among the quarries of Fiesole. Working with avidity with other youths, it was not long before young Agnolo was proficient in the handling of his tools and had executed a number of works proper to the vocation to which he was committed. Becoming acquainted with Maestro Andrea, a sculptor of Fiesole, he pleased him so well by the promise of great things discernable in his character that the maestro began giving him instructions, which he continued for three years. His father having died, Agnolo, in company with many young stone-cutters, set off for Rome, where they obtained work on St. Peter's, which was then in the course of erection. He carved several of the rosettes which are in the great cornice that passes entirely around the church, receiving good pay for his work. He afterwards left Rome, and, going to Perugia, he obtained work from a master stone-cutter, by whom, in a short while, he was entrusted with the care of all work passing through his hands. Finding that he did not learn much in Perugia, the young workman went to Volterra, where he executed in marble carved ornaments for the tomb of II Volteriano. This work gave promise of greater achievements in after time. When the tomb was finished, Agnolo repaired to Florence, where he was employed by Michael Angelo on the sacristy and library of San Lorenzo. Vasari says that Michael Angelo perceived that the youth was one of a bold spirit and excellent genius, who performed more work in one day than was produced by many older and more experienced masters in two, for which reason he caused the boy to be paid the same salary that was given to those of advanced age.

In 1527 Agnolo went to Poggibonzi, where he remained with his uncle, a good, pious man, and employed his time in studying and drawing. While there, he formed the resolution of forsaking the world and of devoting the remainder of his life to the calm pursuits of the cloister. With this intention he betook himself to the hermitage of the Camaldoli, but, unable to endure the vigorous rule under which they lived, he left it with the good will of the superiors and retired to La Veraia, where he frequented the choir and held frequent converse with the fathers. It had not been his intention to remain there, and consequently we find him, after a sojourn of some length, with the monks known as the Ingessati, at Florence. By the advice of the chaplain of this monastery he finally took the monastic habit among the Servite monks in the monastery of the Nunziata at Florence, on the 7th day of October, 1530, receiving the name of Giovanni' Agnolo. One year afterwards we hear of his making his profession, and a year later singing his first Mass with great solemnity.

In Florence, at the convent of the Servites, he repaired a number of images and cast anew the statues of Popes Leo and Clement. He also executed figures of Matthias Huniadi, the last king of Bosnia, and of Signor di Piombino, both of which works showed much progress in his art.

Sometime after this, Pope Clement, at the desire of Michael Angelo, requested his presence in Rome, by a Brief to the General of his Order, to restore some ancient statues in the Belvidere, which had been broken. He was given rooms in the Belvidere, where he worked assiduously repairing the left arm of the Apollo and the right arm of the Laocoon. As Pope Clement was accustomed to frequent the Belvidere, Agnolo, profiting by his visits, executed a portrait in marble of the Pontiff, for which he received great praise and which was the first step to the favor of Clement. As a proof of this favor, the Pope at his request obtained for the uncle of the artist the canonicate of San Lorenzo in Florence, which had become vacant. Michael Angelo having been commissioned to finish the Sacristy and Library of San Lorenzo, he repaired to Florence, taking Agnolo with him. The latter assisted the great sculptor in polishing the statues of Duke Lorenzo and of Giuliano. He also received from Buonarroti the commission to execute the statue of San Cosimo, which he did with great care, Michael Angelo retouching it in many parts. Agnolo after this executed a statue of Duke Alessandro in the Nunziata, and, having finished this, he returned to Rome, at the request of Michael Angelo, where he rendered valuable assistance in the preparation of the sepulchral monument for Pope Julius II, on which the great maestro was then engaged.

After this work under Buonarroti, Agnolo went to France to execute some commissions for the king; but, offended at the treatment he received from the treasurers of that monarch, he returned to Italy, where he visited Genoa, Venice, Padua, Verona, and Mantua, studying the buildings, sculptures and paintings with which they abound. After attending a General Chapter of his Order at Budrione, Fra Giovann' Agnolo returned to Florence, where he executed a number of works for the Convent of the Servites, after which he was sent to Arezzo to make the sepulchral monument to Angelo, formerly the General of
that Order. He had not quite finished it when he was re-called to Florence by the Duke, and undertook the con-
struction of a colossal figure which was placed on the bridge of the Trinità, and a statue of Jason, leader of the Argon-
asts, both of which were greatly admired.

Besides these works, Fra Giovanni' Agnolo executed a
number of figures for the tomb of Saunazzaro, near Naples,
a statue of Prince Doria for the Genoese, and a sepulchral
monument of the same prince, besides many marble statues
and ornaments for a church in Genoa and for the Duke's
palace. These works finished, he went to Rome to visit
Michael Angelo, and while there was commissioned to
construct a fountain in Messina. This work was most suc-
cessfully carried out, and so highly pleased the people
that he was commissioned to make another for the same
city.

Pope Paul IV having decreed in 1557 that all those who
had left their monasteries should be compelled under the
heaviest penalties to return, Fra Giovanni' Agnolo presented
himself in Rome, where he was received with infinite de-
light by his brethren. From thence he went to Florence,
purposing to pass the remainder of his days in his monas-
tery. But he was soon called to Bologna to direct the con-
struction of the high altar in the Church of the Servites.
He was occupied in this work for twenty-eight months.

In 1561 he returned to Florence. He was received by
all with great kindness, and shortly afterwards began the
erection, in the chapter-house of the convent of the Nu-
zia, of a beautiful sepulchre occupying the centre of the
place, and intended as a tomb for himself and such other
painters, sculptors and architects as might have no burial-
place of their own.

Fra Giovanni' Agnolo was one of the founders of the
Academy of Florence, and the part which he took in its
formation is thus described by Vasari: "This plan was im-
parted by Fra Giovanni' Agnolo to Maestro Zaccheria and
to Giorgio Vasari, who was their intimate friend; when
they held much discourse together concerning the affairs
of that Company or Brotherhood of Artists which had been
instituted in the time of Giotto, and had established their
rooms in Santa Maria Nuova at Florence, as appears by a
memorial still to be seen at the high altar of the Hospital,
which has remained from those days even to our own:
eventually, they resolved to take that opportunity for reviv-
ing and restoring the Company, which, having been removed
from their place at the high altar above-mentioned, had
been transported to that part of the vaults beneath the Hos-
pital of Santa Maria Nuova, which are close to the corner
of the Via della Poglena; but finally, driven thence also,
the place having been taken from them by Don Isidore
Montegutti, director of the hospital,—the Brotherhood had
almost entirely dispersed, and no longer held its assem-
bles.

"But the Frate, Maestro Zaccheria, and Giorgio Vasari,
having then discoursed, as I have said, at much length, on
the state of that Company, Giovanni' Agnolo proceeded to
speak of the matter with Il Bronzino, Francesco Sanguillo,
Ammanato, Vincenzo de' Rossi, Michele di Ridolfo, and
many other painters and sculptors of the first rank, and
having explained his intentions, all the most noble and ex-
cellent artists belonging to the vocations of design were
found, when the morning of the Most Holy Trinity had ar-
rived, to have assembled themselves in the above-named
Chapter-house. Here, a most solemn festival had been ar-
ranged. The tomb before-mentioned being then com-
pleted, and the altar so nearly finished that it wanted noth-
ing with the exception of certain figures in marble, which
were to be placed thereon.

"A solemn Mass was then said, after which a fine ora-
tion was made by one of the Servite Fathers in praise of
Fra Giovanni' Agnolo, and of the magnificent liberality
which he had displayed in the gift thus bestowed on the
above-named Company, conferring on them, that is to say,
that chapter-house, that tomb, and that chapel, wherein,
and to the end that they might at once take possession
thereof, it was then determined to deposit the body of
Pontormo, which had previously reposed in the first small
cloister of the Nunziat, but was now to be laid at rest
within the tomb in question. High Mass and the oration
being finished, the Company all went into the church,
where the remains of the above-named Pontormo had been
placed on a bier; this was raised on the shoulders of the
younger members, and each man taking a light in his hand,
they first passed in procession around the Piazza, and then
bore the corpse to his Chapter-house, where, in place of the
cloth of gold with which it had been previously adorned,
they found it all hung with black, whereon were paintings
of the dead and other objects of similar character: after
this manner was the above-named Pontormo deposited in
the new sepulchre.

"The Company being then dismissed, it was arranged
that the first meeting should be held on the following Sun-
day, by way of making a commencement; when the laws
of the Society were to be examined, a selection was to be
made from the best among the members who were then to
serve as administrators, and an Academy to be instituted,
where the inexperienced might learn, while those already
competent might be impelled to further efforts and require-
ments by an honorable and commendable emulation.

"Now Giorgio had meanwhile made a mention of these
matters to the Duke, begging him to favor and promote the
study of those noble Arts (as he had done that of Letters,
by the reopening of the University of Pisa, by the institu-
tion of a College for students, and by the establishment of
the Florentine Academy), when Vasari found His Excel-
lency perfectly well disposed to favor the undertaking,
in-somuch that nothing better could be desired.

"But some time afterwards the Servite Monks, having
thought further of the business, resolved, and gave the Com-
pany to understand as much, that they would not permit
their Chapter-house to be used for any other purpose than
those of holding festivals, hearing Mass, and burying the
dead; in regard to the assemblies and sittings, therefore,
the monks declared that they would have no proceeding
of the kind in their convent.

"Of all this Giorgio Vasari then spoke to the Duke, re-
questing him to bestow a place of assembly on the Com-
pany, whereunto His Excellency replied that he had been
thinking of providing one for them, where they might not
only establish their Brotherhood, but might also have
space enough to give evidence of their ability in the works
which they might execute therein. A short time after-
wards, therefore, the Duke wrote to Messrs. Lelio Torelli,
Lo Torelli, to the Prior, and to the Monks of the Angeli, giving them
to understand that they were to accommodate the aforesaid
Company in the Temple which had been commenced in
their monastery by Filippo Scolari, called Lo Spano. The
monks obeyed, and the Company was furnished with cer-
tain rooms, wherein they assembled many times with the
good favor of those Fathers, who received them even in
their chapter-house also on several occasions and with infinite courtesy.

"It chanced, nevertheless, at no very distant period, that some of the monks showed themselves to be by no means satisfied at this assemblage of the Company within their borders, seeing that the monastery was thereby in a certain sort embarrassed and rendered dependent; as to the Temple which the artists talked of filling with their works, the monks, so far as they were concerned, thought it just as well that it should remain as it was. His Excellency therefore caused it to be signified to the men of the Academy, which had already made a commencement, and had solemnized the festival of San Luca in that Temple; that since the monks of the Angeli, from what he could learn, did not receive them very willingly in their house, he would himself take care to provide them with a place of their own. The Signor Duke added further, like a truly magnanimous prince as he is, that he would not only ever continue to favor the said Academy, but would himself be the head thereof, its chief, its guide, and its protector; appointing to that end a representative of his person, who should be constantly present at the meetings of the body; and should be chosen year by year as lieutenant of His Excellency. Acting on this suggestion, there was then elected as the first of these representatives, the Reverend Don Vincenzo Borghini, Director of the Hospital of the Innocents; for all which favors and proofs of affection granted by the Signor Duke to his new Academy he received the thanks of the same through a deputation of ten belonging to the oldest and most eminent of their number.

"But of this matter I will not speak further on the present occasion, seeing that the reform of the Company and the rules of the Academy are treated of at great length in the report prepared by the men chosen and selected for that purpose from the whole body, with the assistance of the above-named representative or deputy of the Duke, and confirmed by subsequent reference to His Excellency. I will but add the names of the members to whom the reform and the preparation of rules was committed; and these were Fra Giovanni Agnolo, Francesco da Sangallo, Agnolo Bronzino, Giorgio Vasari, Michele di Ridolfo, and Pier Francesco di Jacopo di Sandro."

Whatever branch in particular we find holding a conspicuous place in the many inquiries after knowledge—not by one or two nations alone, but by all that have obtained any celebrity in the world of science, not in ancient times alone, but also in modern, not by the lower class of a people but by its greatest and most intellectual heroes, must certainly be one of great moment and well worth our closest attention. And where is the historian or scientist who would or could doubt that geometry has held such a remarkable position in the vast field of science? Where do we find the names of great scientists who have not devoted a long part of their life to this important and beneficial study? If we look over the history of science in general, to whom must we attribute its wide spread? Certainly to those men who gave a considerable part of their time to geometry, and esteemed it as the foundation of all exact scientific studies. About 1580 the great importance of this branch of study was doubted, when Vieto, to whom we principally owe the invention of algebra, enlarged Plato's analytical method by applying algebra to geometry. This system in the course of time became so popular that it was the only one used, and the geometrical method was never resorted to when it was possible to work out the result desired by means of the former. But this was only for a time, experience clearly pointing out the relative positions of the two branches and giving geometry its proper value. If we examine closely the utility of geometry we must not consider that it is confined to the invention itself, nor to the direct information obtained from it. We value far more the exercise of the faculty of reasoning, and the order which geometrical demonstrations require; that is, keeping directly before our mind that which is to be proved. This is one of the primary things to be kept in view while demonstrating a proposition, and in this consists the beauty and superiority of geometry to other branches. The student will find a difference existing in the fact that he has not such fixed rules to go by in geometry as in other studies. Here he has to think for himself; he is not led on step by step, by this rule or that, but must reason out other studies. Here he has to think for himself; he is not led on step by step, by this rule or that, but must reason out the question he is to solve. But in general this would be against all principle, since it is our object to keep the reasoning faculties of the student at work. Hence we see that the study of geometry is as necessary for the mind as exercise and food are for the body.

For if mental exercise is necessary, evidently geometry must be that branch which most cultivates the mind and accustoms it to acuteness and exactness in reasoning. But will this study be of use to the student in after life? By observing the everyday life of any good man we find that he is cultivating his mind from morning till night, thinking over his business affairs and how he will in the end accumulate wealth. This the student is accustoming himself to even in his school days, while studying geometry; for from the time he commences to prove a proposition he must keep before his mental vision that which he desires to demonstrate satisfactorily to his teacher and classmates. If he does not do this, he is simply losing his time.

How often do we not find in the works of able and talen
ted men a lack of this principle! You read a lecture, an oration, or even a whole book, and you will find the author holding to his subject for some time, but by and by you discover that he has entirely put it out of sight. When we see such carelessness we are surprised, and we know not to what cause to attribute it, unless it be to a want of that discipline of the mind obtained by the study of geometry, which those persons neglected in their youth.

The office of geometry, then, is to make us understand and be understood; to enable us to avoid all obscurity in writing and speaking. Its study has for object the expansion and cultivation of the principal part of man—the mind; preventing all obscurity and inaccuracy in the operations of thought; to forestall whatever might cause us to wander from our subject, and to aid us in obtaining the clearness of mind which so distinguished a Pythagoras, a Plato, a Euclid, an Archimedes.

The sphere of geometry is, then, far more extensive than may seem at first sight. The mechanic derives from it, for example, the laws of motion; the chemist finds from it the process by which a substance, in solidifying, assumes the form and texture of a crystal, or finds the condition of a body in virtue of which it exhibits opposite or contrasted parts or directions. Geometry gives to Theology a definite conception of the order and wisdom of the natural creation, and primary demonstrations that everything in nature is created and ordered for the best of the actually existing laws. And in like manner is it serviceable in its connection with all sciences and arts. A student, then, seeing the truth of what is said, may be inclined to believe that he needs nothing more than this to constitute him a master in science. But as geometry only qualifies the mind to observe the relations of one object to another, we see that it is simply a means to an end, enabling us to judge of the relative positions of those objects, and the manner in which they can be placed to derive the greatest advantage from them. And it should not stop in its workings at the inanimate objects of creation, nor those which have life but are devoid of reason; it should go still further, until it takes within its scope man, the masterpiece of creation, and show the relation of one object to another, we see that it is simply a means to an end, enabling us to judge of the relative positions of those objects, and the manner in which they can be placed to derive the greatest advantage from them.

The office of geometry, then, is to make us understand and be understood; to enable us to avoid all obscurity in writing and speaking. Its study has for object the expansion and cultivation of the principal part of man—the mind; preventing all obscurity and inaccuracy in the operations of thought; to forestall whatever might cause us to wander from our subject, and to aid us in obtaining the clearness of mind which so distinguished a Pythagoras, a Plato, a Euclid, an Archimedes.

The sphere of geometry is, then, far more extensive than may seem at first sight. The mechanic derives from it, for example, the laws of motion; the chemist finds from it the process by which a substance, in solidifying, assumes the form and texture of a crystal, or finds the condition of a body in virtue of which it exhibits opposite or contrasted parts or directions. Geometry gives to Theology a definite conception of the order and wisdom of the natural creation, and primary demonstrations that everything in nature is created and ordered for the best of the actually existing laws. And in like manner is it serviceable in its connection with all sciences and arts. A student, then, seeing the truth of what is said, may be inclined to believe that he needs nothing more than this to constitute him a master in science. But as geometry only qualifies the mind to observe the relations of one object to another, we see that it is simply a means to an end, enabling us to judge of the relative positions of those objects, and the manner in which they can be placed to derive the greatest advantage from them. And it should not stop in its workings at the inanimate objects of creation, nor those which have life but are devoid of reason; it should go still further, until it takes within its scope man, the masterpiece of creation, and show the relation of one object to another, we see that it is simply a means to an end, enabling us to judge of the relative positions of those objects, and the manner in which they can be placed to derive the greatest advantage from them.
Literature as a Profession.

Among the humanizing arts there is none which occupies as high a rank as literature. In all its forms, both the higher, like philosophy and ethics, and the lower grade, it is supreme in humanizing nations, and it is by literature mainly, by its intellectual results and effects, united with religion, that all other arts are rendered capable of doing aught to subdue the barbarism of man.

Sculture, painting, music and architecture, although we hear a great deal about the elevating influence of art, have never of themselves exercised any great amount of the same. It is only when literature is cultivated with them that they are capable of so doing. If we examine the history of any art-loving and art-trained people, we will find that they are the most cruel and vicious of civilized communities; but when the influence of literature is begun to be felt, then there is among the people a change for the better. This is apparent among the Oriental nations where the arts have been cultivated and where literature has been of feeble growth.

The true basis of a race's advance is the diffusion of knowledge. With that people who are noted for intellectual activity and culture, art becomes as it were a rich and graceful fringe of civilization. It gives to character some of its most agreeable qualities, supplies ideas and furnishes agreeable sensations. Were we deprived of art, life would indeed be harsh and barren; but it is only from intellectual culture that the suitable appropriation of art comes. Unless the basis of advancement be intellectual there can be no art by itself, among ignorant and slothful people, relapses the fibre, occupies the imagination with dreams and sensuous pictures, and goes to make the whole a chaos of emotions and passions. In connection, however, with intellectual culture it has a soft and refining influence, and only then. Hence we should award the palm to that nation which has developed its literature rather than its art.

Such being the case, that literature has a great and elevating influence on the morals of a people, we would naturally suppose that literature as a profession would be adopted by those who desire to do good to their fellow-men. Such indeed is the case: many there are who follow it, but only to find that it is a hard, exacting and difficult profession in which to earn a livelihood. Literature as a profession rarely pays. Every day makes this truth more apparent, yet those who enter the ranks may be counted by hundreds. Some there are who are enabled to make their pens their bread-earners, but these are comparatively few in number.

A Sir Walter Scott, a Dickens and a Thackeray may receive large sums for their works, but then every one of the worshippers at the shrine of literature are not Scotts, Dickenses and Thackerys. We know it is rather a de-grading thought to make gain even a secondary object to the literary man. We feel that men should be willing, for the gratification of an honest and laudable ambition, or in the pursuit of a special branch of science, to forego those pecuniary prizes which to the larger portion of mankind are the grand stimulus to exertion; but in the case of the majority of those who have embraced literature as a profession it is a matter of regret that they have not endeavored to earn their livelihood in some other field. Without independence, it is difficult to be happy, and as regards those whose moral culture is not the highest it is almost impossible for them to be honest. They see that they must write to please, if they would earn their bread, and the temptation to pander to the weaknesses and prejudices of the people overcomes them. They write to please, and they bring the profession which they have determined to follow down from its high pinnacle to draggle her skirts amid mire and dirt. As a profession we would say literature should not be followed entirely. He who would accomplish good in this world should take some other profession in which to honestly earn his bread, and with an independence he may then devote his talents to accomplish in the walks of literature whatever he can for the good of mankind.

The Thespians' Entertainment.

A large and highly appreciative audience greeted the Thespians on the occasion of their first appearance this scholastic year. There were, of course, a great many present from South Bend, while some few from Indianapolis, Chicago, and other cities, attended. The weather, though somewhat chilly, was nevertheless pleasant, which was one point in favor of the Thespians. We have known excellent Entertainments to have been prepared, and on account of rain or snow, the students alone were there to enjoy them. Hence, when Thursday, Oct. 12th, turned out fine, it made the members of the Thespian Association happy, for they felt they would play to a fair audience in point of size.

Under the arrangement entered into at the commencement of the year, the Band only played at the beginning and end of the Entertainment; and such is to be the case in future. This year the Band is composed almost entirely of new members, but their playing was very good. The Orchestra is composed of more members than last year, and will most certainly furnish music well played at future Entertainments. We wish the members of this organization every success, and trust that the expectations which their friends have of them may be more than realized. The pianist playing of Mr. Carl Otto and F. C. Carroll was up to the usual standard. Of Mr. Otto's playing we need not speak frequently at the Entertainments given in Washington Hall, and so we trust they will. The sextette of horns and string instruments, played by Messrs. Carroll, Kaufman, Burger, Hoffman, Maguire and Evers, was well rendered.

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 addresses to Very Rev. E. Sorin, in whose honor the Entertainment was given, were read by Misses H. Russell, J. Nunning, J. Weber, and E. McGrath. Those of Miss Nunning and Miss McGrath were in English, that of Miss Russell in French, and that of Miss Weber in German. Miss M. Ewing spoke the prologue to a short play given with great spirit by the Juniors, a most promising and studious number of pupils. The play was droll, most laughable, and the rendition of the parts so well that we are sorry we cannot give the names of those who took them. Unfortunately they were omitted from the programme, which is the sole reason of our not mentioning them. "Floral Gifts," the Centennial Greeting of the Minim Department, was very nicely given by the three little misses, A. Getty, A. Williams, and J. Butts.

The Members of the Senior Department appeared in a play written especially for them, entitled "St. Rose of Lima." Besides the dialogue, there are in the play a great number of tableaux, which were given in quite an artistic style. The prologue was delivered by Miss A. Kirchner and the epilogue by Miss L. Hutchinson, in a manner graceful and pleasing. The several parts were, as we have said before, played with a spirit which showed that the young ladies heartily appreciated the sentiments to which they gave utterance. We cannot do more than simply name the characters taken by the young ladies. The character of Doña Rosa Florez was assumed by Miss Foote; Doña María Oliva Florez, by Miss Spencer; Doña Isabel Herrera, by Miss Hutchinson; Doña Serena, by Miss A. Walsh; Doña Michele, by Miss O’Connor; Doña Petria, by Miss Dryfoos; Marianna, by Miss L. Walsh; Doña Venergas, by Miss Morgan; Doña Quiñones, by Miss Russell; and Doña Mexia, by Miss Faxon. In the tableaux representing the Apportion of St. Catherina, Miss Kirchner represented the Saint.

In instrumental music; the audience were treated to some choice selections. Misses Spencer and Hutchinson played the entrance march, a selection from Meyerbeer. Miss E. O’Connor played Liszt’s fantasia on “Tannhäuser,” and the Misses M. and H. Julius executed the “ Fist Overture” by L. Ott. The Vocal Class sung a chorus from “David” by Neumann, and one from “Samson.” Schumann’s “Mühl, liebe Mühl” was well sung by Misses Cavenor and Byrne. Miss Spencer sang a Cavatina from the “Huguenots;” Miss Kirchner, Venzano’s “Fairy Song;” Miss Foote, “Variatione de Concerto,” by Benedict; and Miss E. O’Connor, a Bravura Song, by Wallace. The vocal trio from “Don Giovanni” was sung finely by Misses O’Connor, Spencer and Cavenor. When the students had concluded their Entertainment, Father Sorin and W. J. Oahan, Esq., made a few very appropriate remarks, thanking the young ladies for the rich treat they had given to all, and congratulating them on their proficiency in music, etc., as displayed that afternoon. The Entertainment was a grand success.

Personal.

—J. M. Riderlebaher, of Chicago, was in to see us on the 11th.

—Rev. E. B. Kilroy, A. B., of ’93, is now travelling in Europe.

—Rev. D. J. Spillard, A. B., of ’64, is parish priest in Austin, Tex.

—Hon. T. A. Corcoran, A. B., of ’85, is in the law business in Cincinnati, Ohio.
THE NOTRE DAME SCHOLASTIC.

Local Items.

—White frost these mornings.
—The religious societies are all in a flourishing state.
—Election-day passed off very quietly at Notre Dame.
—Red fire was used in abundance at the last Exhibition.
—There is plenty of work in all the shops at the Manual Labor School.
—There are a great many persons studying telegraphy here this year.
—The boats belonging to the Boat Club will soon be put up for the winter.
—The sand-heap on the site of the old church is disappearing gradually.
—The number of people in the Infirmary on recreation days is very small.
—We learn that the Columbian Association is in a most flourishing condition.
—New cases for books are being put up in the Lemonnier Circulating Library room.
—The Ate Marias has a subscription list of over 9,000. We wish our confrere continued success.
—The Band has its rehearsals regularly every week, and the progress of the members is very good.
—The members of the Boat Club had fine times practicing for the race which came off yesterday.
—We are pleased to see the students in the Musical Department coming out more at the Entertainments.
—Reports of the St. Cecilia Philomathean and St. Stanislaus Philopatrian Societies will appear next week.
—A great number of visitors from South Bend attended the Thespian Entertainment on Thursday evening.
—The trees on the avenue and in the groves look picturesque in the purple, green and gold tints of autumn.
—The rehearsals on the fourth floor are well attended and promise to be successful in attaining their object.
—We welcome the return of the College Message to our sanction. It comes to us with a livelier look than ever.
—Most of the credit of the Thespian Entertainment is due to Prof. Lyons who labored conscientiously to make it successful.
—A member of the St. Cecilian Association writes to us that they are waiting for Wheeler now, Hayes being with them already.
—The large window for the western transept of the new Church has been put up. It represents the death of the Blessed Virgin.
—The music halls are under the charge of B. Charles Borromeo, a prefect of forty years' experience, who keeps things in good order.
—They say that fat boys can't jump, but if you had seen him going over the fence on Wednesday last you would change your opinion.
—We are rejoiced to be able to announce that Prof. Lyons has been elected Justice of the Peace for Clay township in this county.
—The Thespians at their Entertainment last night showed that they have talent in their Society. Their conception of the several characters was good.
—The annual retreat of the Catholic students here will take place on the three last days of this month. We have not yet learned who is to preach it.
—The new window at the west end of the church is the one that was exhibited at the Centennial Exposition by the manufacturers. It looks grand.
—It tried very hard to snow on Sunday last, but the flakes were so small and far between that we doubt whether many of the students even noticed those that did fall.
—To-morrow is the feast of St. Aloysius. The psalms, hymns, etc., are the same as last Sunday, for which all who sing may consult last week's SCHOLASTIC.
—When will the first musical soiree of the year be given? We understand that the soirees this year will be given in Pius Hall, a much better place than the College parlor.
—Rev. Father Wayrich, C. SS. R., preached a most excellent sermon on Confession last Sunday. It was a great treat to all the students to hear the distinguished Redemptorist.
—Prof. Lyons says the Philopatrians of '76 are up to the mark of former years. This is saying a good deal for these youngsters, but the Prof. should know; we hope he is not flattering them.
—The election in the fire department, South Bend last Monday, though very exciting, passed off quietly. Jno. Lambin was elected chief engineer, and Wm. Fowler assistant. There were twelve candidates in the field.
—The plasterers are doing up our press-room in artistic style. It is wonderful what a little plaster and a good hand can do. We believe it will take us into the year 1900.
—We have been told that the St. Aloysius Philodemic Society will have a public debate in December. We were told what the subject will be. There is talent enough in the Society to make a good record this year.
—From the members of the Second English Class we expect much assistance in the way of local items. We understand that each and every one of them has constituted himself a reporter and intends doing his level best to write good readable items. That's right.
—The retreat of the secular Clergy of the diocese of Fort Wayne ended on Sunday last. It was most successfully preached by Rev. Fr. Wayrich, the distinguished Redemptorist, and all who attended the exercises are loud in their praise of his skill as an orator.
—The American Art Journal on the 7th of October published the first number of its twenty-sixth volume. The Journal is one of the best musical and art journals published in this country and we rejoice at its prosperity, hoping that it may extend its circulation and so increase its usefulness year by year.
—The Editor of the Ate Marias has engaged the author of Christian Schools and Scholars as a regular contributor to that paper. The Ate Marias now has a large corps of the best Catholic writers in its service, and its subscription list, in spite of the hard times, is increasing at a steady pace every day.
—The most popular place of resort, these chilly mornings, is the Students' Office. The fine "Granger" stove throws out its heat in a manner that is truly cheering, while the smile that illuminates the countenance of its genial proprietor is so kindly that one cannot resist the invitation to "take a chair, sit down and make yourself comfortable."
—The orchard just northeast of the College had a bountiful supply of apples this year. It was a handy place to turn into when starting out on a walk and returning therewith, and has had many visitors; but now the apples are nearing all the run where they have been seen in the orchard. The boys should be careful not to trample it down unnecessarily.

—The interest taken in the Scholastic by the old students of the College is very gratifying to the publishers. If the majority, however, subscribed, we would print several thousand copies and leave the teems in which they are. Still we don't complain, for the paper is now self-supporting, and that is all we ask. We are better off in this regard than most college papers.

—The following are the members of the Orchestra, of which R. E. Lilly is Leader: 1st violins, B. Leopold and J. P. McHugh; 2d violins, M. Kauffmann and A. K. Schmidt; violas, J. A. Burger; violincello, B. Philip; contrabass, D. Baggett; flute, A. Kirsch; clarionette, J. Palmer; French horn, R. B. Barlow; cornets, H. McQuire and L. Evers; trombone, J. Frfire.

—The Trinity Tablet says a freshman of that College was "recently seen in the post-office much in the characteristic attitude of the Turk, about ten feet from three unoccupied incoming boxes with his head in a pencil, on his knees. These boys here do not stay quite so long at the post-office when they go down there of evenings, between half-past six and eight o'clock. A la turco has no charms for them; they just go there to take a look at the place and are off again."

—The elders used sometimes think the St. Cecilia's might dispense with a few of their offices and officers, but when it is understood that they carry three distinct departaments or branches—The Dramatic, Orpheonic, and Historic—with a goodly quota of members to each, the number of officers will not seem so much out of proportion. The St. Cecilia's Association is strong in numbers, and as active and spirited a Society of youngsters as can be found anywhere.

—The pupils of the Manual Labor School are progressing finely, not only in the trades, in which they receive instruction from able teachers, but also in their classes, which are taught daily. It is a pity that the great expense which the establishment yearly incurs prevents the reception of more pupils, for the good done is great. As it is, the Manual Labor School is a great charity, which is sustained by the Brothers of St. Joseph unaided by any one else. Unusual Labor School is a great charity, which is sustained by the more important instruments we noticed the following: a pair of powerful self-condensing Gas Cylinders; a large microscop for projection, with two objectives of different powers; a Kaleidoscope for projection; an Illuminated Fountain with vertical and horizontal jets; a Zestroscope and Galvanometer, both for projection; a large Induction Coil with several magnificent Geisser Tubes of various designs; together with a select collection of Plücker Tubes for the spectral analysis of gases; a number of large Galvanic Batteries of improved construction; also a large number of photographic transparencies, comic slides, and Scientific Slides for the Stereopticon; Microscope Slides for the Photo-electric Microscope; etc., etc. Fr. Zahn is very proud of this new addition to the Physical Cabinet and takes great pleasure in showing his apparatus those interested in such things. He is, we understand, preparing a lecture to be illustrated with new and striking experiments. He will lecture, we are informed, some time next week, and we can safely say that there is a fine opportunity for those who are at all interested in experimental science a rare treat. Fr. Zahn will give, this year, as last, a regular course of Scientific Lectures; and, judging from the pains he has taken in the selection of his apparatus they will be usually interesting and instructive. Every one should make it a point to attend each and all the lectures of this course, as he will probably never again witness such brilliant experiments or have such a fine opportunity of learning. The Latin and Greek addresses were particularly fine however, and a visible relief from the prosy political speeches of the past few weeks down town. We dote on Latin ever since we straddled a principia. There is nothing we like better as light recreation than Latin Greek, and it is Greek. When Mr. T. C. Logan turned the buoys in the west end of the lake and came back of the lake was made. At half-past ten o'clock the boats were put in position and shortly afterwards the signal for starting was given. Both crews worked nobly and struggled with all their might and main for the victory. They turned the buoys in the west end of the lake and came back on the home-stretch at a pretty even pace, but the St. Catherina's crew worked with greater energy and came in something less than a boat-length ahead, winning the race, having made them in 5 minutes and 30 seconds. The crew of the Minnehaha were as follows: W. T. Bull, stroke, T. McGrath, 2d; L. D. Murphy, 3rd; G. Fishburne, 4th; R. Calkins, 5th; T. C. Logan, bow and Captain, and John G. Ewing, coxswain. The Hiawatha crew were: H. O. Cassidy, stroke, N. G. Mooney, 2d and Captain; J. McEniry, 3d; C. Otto, 4th; E. S. White, 5th; H. H. Leonard, bow; and J. F. McHugh, coxswain.

—The long expected set of physical apparatus has at length been received and placed in Phelan Hall. Among the more important instruments we noticed the following: A fine Stereopticon of the latest construction; a vertical attachment for the same, with several accessories; A Microscope for projection, with two objectives of different powers; a Kaleidoscope for projection; an Illuminated Fountain with vertical and horizontal jets; a Zestroscope and Galvanometer, both for projection; a large Induction Coil with several magnificent Geisser Tubes of various designs; together with a select collection of Plücker Tubes for the spectral analysis of gases; a number of large Galvanic Batteries of improved construction; also a large number of photographic transparencies, comic slides, and Scientific Slides for the Stereopticon; Microscope Slides for the Photo-electric Microscope; etc., etc. Fr. Zahn is very proud of this new addition to the Physical Cabinet and takes great pleasure in showing his apparatus those interested in such things. He is, we understand, preparing a lecture to be illustrated with new and striking experiments. He will lecture, we are informed, some time next week, and we can safely say that there is a fine opportunity for those who are at all interested in experimental science a rare treat. Fr. Zahn will give, this year, as last, a regular course of Scientific Lectures; and, judging from the pains he has taken in the selection of his apparatus they will be usually interesting and instructive. Every one should make it a point to attend each and all the lectures of this course, as he will probably never again witness such brilliant experiments or have such a fine opportunity of learning.

—Washington Hall, at the College, was well filled last night with students and their friends gathered to witness the drama of "Waiting for the Verdict, or Falsely Accused," and musical and other exercises, the occasion being the thirty-third annual celebration of the Feast of St. Edward. A large number of people from the city, always interested in the exercises at Notre Dame, were on hand as usual. The programme of addresses and music was well carried out for the first part. The Herald representative was so well pleased with the music and rhetoric that there is little to be said relative to them. The programme was better than usual in some respects. The Latin and Greek addresses were particularly fine however, and a visible relief from the prosy political speeches of the last few weeks down town. We dote on Latin ever since we straddled a principia. There is nothing we like better as light recreation than Latin Greek, and it is Greek. When Mr. T. C. Logan turned the buoys in the west end of the lake and came back the lake was made. At half-past ten o'clock the boats were put in position and shortly afterwards the signal for starting was given. Both crews worked nobly and struggled with all their might and main for the victory. They turned the buoys in the west end of the lake and came back on the home-stretch at a pretty even pace, but the Hiawatha's crew worked with greater energy and came in something less than a boat-length ahead, winning the race, having made them in 5 minutes and 30 seconds. The crew of the Minnehaha were as follows: W. T. Bull, stroke, T. McGrath, 2d; L. D. Murphy, 3rd; G. Fishburne, 4th; R. Calkins, 5th; T. C. Logan, bow and Captain, and John G. Ewing, coxswain. The Hiawatha crew were: H. O. Cassidy, stroke, N. G. Mooney, 2d and Captain; J. McEniry, 3d; C. Otto, 4th; E. S. White, 5th; H. H. Leonard, bow; and J. F. McHugh, coxswain.
Roll of Honor

[Saint Mary's Academy.


—The cottage that formerly stood south of the brown building has been removed to make room for a very pretty cottage now in progress of erection, visited St. Mary's last Sunday.

—The preparation for the proper celebration of the Feast of St. Edward has occupied much of the recreation hours of those who had the honor of getting up the Entertainment for the occasion. The musical and elocutionary talents of the pupils were brought into requisition, and every one did her best to make the affair a delightful demonstration in honor of the venerable and Rev. Superior whose feast-day was celebrated.

—The following was the programme on the 13th:

ST. ROSE OF LIMA.

Entrance Greeting—"Fackteilanz" (J. Mayerger).
Vocal Duet—"Mitle, Liebe Mitle" (J. Schumann). Marianne and Byrnes. Accompanied by Miss E. O'Connor.

Preliminary Offerings from the Senior Department—Miss J.Running Cavatina—"No, No c' e quia"—From "Huguenots" (J. Neumkommen). Miss Spencer.

"Hold the H. Kreuses"—Miss Weber.

Fairy Song—"Fenando" (J. Neumkommen). Miss Addie Kirchner.

Song—"Vestizione di Concerto" (H. Benedetti). Miss Foote. Accompanied by Miss Spencer.

ACT I—SCENE 1ST.

Doña Rosa Flores—Miss Foote.

Doña Maria Oliva Flores—Miss Weber.

Doña Isabel Herrera—Miss H. Jackson.

Doña Seren—Miss A. Walsh.

Vocal Trio—From "Don Giovanni" (J. Neumkommen). Misses O'Connor, Spencer, and Cavenor.

ACT II—SCENE 3D.

Doña Michele—Miss A. O'Connor.

Doña Petis—Miss H. Dryfus.

Mariana—Miss L. Walsh.

Doña Yemorgas—Miss Morgan.

Doña Quingonde—Miss Russell.

Doña Mexia—Miss Morgan.

Apparition of St. Catherine of Siena—Miss Kirchner.

Bravura Song—"Wallace" (J. Neumkommen). Miss E. O'Connor.

CENTENNIAL GREETING FROM THE MINIM DEPARTMENT.

For politeness, neatness, order, amiability, and correct deportment, the following young ladies are enrolled on the Tablet of Honor.

For politeness, neatness, order, amiability, and correct deportment, the following young ladies are enrolled on the Tablet of Honor.

The preparation for the proper celebration of the Feast of St. Edward has occupied much of the recreation hours of those who had the honor of getting up the Entertainment for the occasion. The musical and elocutionary talents of the pupils were brought into requisition, and every one did her best to make the affair a delightful demonstration in honor of the venerable and Rev. Superior whose feast-day was celebrated.

THE NOTRE DAME SCHOLASTIC.
THE NOTRE DAME SCHOLASTIC.

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Watch on the Rhine.
Fatherland. [German.]
Wearing of the Green.
St. Patrick's Day.
Russian National Hymn.
Austrian "

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appropriate to the year will be found in "American Time Book," ($1.50) in "Father Kemp's Old Folks Concert Tunes," Tourjee's Centennial Collection (40 cts), and in Sheet Music, Martha Washington Quadrilles, Centennial March, etc., etc.

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CONDENSED TIME TABLE.

TRAINS LEAVE CHICAGO DEPOT.

Cor. Canal and Madison Sts. (West Side)
On arrival of trains from North and Southwest.

Trains with Through Cars.

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Chic. 6 00 a.m. 4 20 p.m. 8 00 a.m.
Day Ex. 6 00 am. 4 20pm. 8 00 am.

L. S. & M. S. RAILWAY.

On and after Sunday, April 16, 1876, trains will leave South Bend as follows:

GOING WEST.

2 40 a.m. Night Express, over Main Line, arrives at Toledo 4 00 am.
10 30 a.m. Mail, over Main Line, arrives at Toledo, 5 30 am.
12 27 p.m. Special New York Express, over Air Line; arrives at Toledo 5 50; Cleveland 10 10; Buffalo 3 00 am.
9 11 p.m. Atlantic Express, over Main Line. Arrives at Toledo, 2 00 am; Cleveland, 7 00; Buffalo, 1 00 pm.
11 25 a.m. Fast Mail, Main Line. Arrives at Toledo, 3 50 a.m; Cleveland 7 10 a.m; Buffalo 12 45.
7 00 a.m. Local Freight.

GOING EAST.

2 41 a.m. Express. Arrives at Laporte 3 35 p.m; Chicago 6 a.m.
5 40 a.m. Pacific Express. Arrives at Laporte 5; Chicago 8 30 a.m.
11 10 a.m. Special Chicago Express. Arrives at Laporte 5 50; Chicago, 8 30.
8 01 a.m. Accommodation. Arrives at Laporte 9 01 a.m; Chi-

CARLES PAINE, Gen'l Supt.